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## THE MUSIC IN OUR PRESENT NUMBER.

The quintett from Mr. H. H. Pierson's oratorio, *Jerusalem*, was selected for the funeral commemoration of the late Duke, at Norwich, shewing that the Norwich folks are glad again to hear a portion of this highly successful (but by the London press much-abused) oratorio. We have printed this quintett, "Blessed are the dead," in our present number, so that our readers will have a fair opportunity of judging for themselves of at least one movement; and as the entire oratorio will be produced in London on an early day, many will then judge of the whole. We have no fear of the result, for a composition of so much merit must succeed, whatever be the amount of unfair writing against it

## TAXES ON KNOWLEDGE.

The direct Taxes* on this number of	
<i>Musical Times</i> . . . . .	£5 5 4
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\* See details in former numbers—but it must not be forgotten that this heavy Tax is on our humble three-half-penny periodical.

## TO CORRESPONDENTS.

C. O., Leicester, will receive a private letter. He is thanked for his communication.

T. P.—There are two sets of *Burgess Anthems* printed, but they do not contain the *Anthems* you mention.

A. N., Morton-in-Marsh.—Your "*Tema*" is not known.

Self-learner would do well to procure Dr. Marx's book, but much better by studying with some good master of musical theory. We cannot reply to his other queries.

J. A., Perth.—We thank you for the slip, and are glad to find music has so good a local advocate in the North.

## Brief Chronicle of the last Month.

**SACRED HARMONIC SOCIETY.**—Two performances took place on the 16th and 18th, under the direction of Mr. Costa: the programmes included Handel's *Dead March in Saul*, and anthem, "His body is buried in peace;" Spohr's "Blest are the departed," from the *Last Judgment*; Mendelssohn's *Christus*, and selections from *St. Paul* and *Elijah*. The principal vocal parts were sustained by Mrs. Endersohn, Miss Williams, Messrs. Lockey, Barnby, and H. Phillips. The hall was fully attended.

**CECILIAN SOCIETY.**—On the 4th of November, *The Fall of Jerusalem* was performed by this society, in a manner which must have been a satisfaction to the composer, Mr. Geo. Perry, who acted on the occasion as conductor. The principal solos were allotted to Mesdames J. Roe and W. Dixon, Messrs. F. W. Barsham, Blackbee, Pope, and Gadsby, and were all fairly executed. Mr. Perry experienced a most flattering reception from the orchestra, and a numerous audience, clearly shewing the high estimation in which his talents are held by the members and friends of this body of musical amateurs.

**ORGAN PERFORMANCE.**—Mr. J. Brownsmith, the organist of the Sacred Harmonic Society, gave an organ performance on the 5th of November. The following is extracted from the official account of the organ:—"It may be remarked that the total number of pipes is not so great as in some other large instruments; but it will be readily perceived by those conversant with the structure of an organ, that

in consequence of the great compass of the manuals, the proportion of large pipes is considerable. This organ consequently contains a much larger quantity of material than many instruments possessing a greater number of pipes. It also renders it particularly adapted for the purposes of an Orchestral Organ, constantly playing all classes of music. In addition to the ordinary action, the pneumatic principle, so highly spoken of in the Juries' Report of the Great Exhibition, and which was introduced into this instrument two years ago, has been again more extensively applied. By means of this, the three sets of keys may be played simultaneously, without any extra exertion on the part of the organist. The powerful opficleide stop which has been added, gives a considerable increase of power, available with great effect in large choral points." The alterations and additions have been made by Mr. Walker, under the direction of Mr. Brownsmith.

**MARLEYBONE LITERARY AND SCIENTIFIC INSTITUTION.**—A concert was given on the 10th, under the direction of Signor Fossi. The programme was of a miscellaneous character, as usual on such occasions; the vocal portion was executed by Herr Van Heddeghem, Signori Campanella, Fronti, Pagi, Onorati, Miss Eyles, and Signora Greco; Madlle. Coulon was the pianiste; and Mr. Case played a solo on the concertina.

**SIGNORA GRECO'S CONCERT.**—This young lady gave a concert recently at the Cadogan Literary Institution. The *beneficiaire* sang Donizetti's "Com e bello," and took part in some concerted pieces—displaying considerable ability in her treatment of the music. Miss Morrison, Signori Galvani Susini, and Campanella, Mr. H. Haigh, and Mr. Pace, were the other vocal performers, and M. Gearmain the conductor.

**STAFFORD.**—The Choral Society gave a performance on the 2nd November, under the direction of Mr. E. Shar-wood; the vocalists were Miss A. Morris, Miss Wright, Mr. Campion, and Mr. Pearsall. Handel's *Judas Maccabæus* was the oratorio chosen; a full band and chorus were engaged in its interpretation. The Shire Hall was fully attended upon the occasion. It is to be regretted that the sequence of the oratorio should be interrupted, as on this occasion, by encores.

**LYNN.**—The Lynn Musical Union gave the first soirée of the second season on the 4th. Romberg's *Harmony of the Spheres*, with piano and orchestral accompaniments, formed the first part; the second consisted of a miscellaneous selection: leader, Mr. Bray; conductor, Mrs. Wallack; accompanist, Mr. George Sothorn. The above works were preceded by "Ye men of Israel," and the *Dead March in Saul*.

**NEWCASTLE-ON-TYNE.**—The Sacred Harmonic Society of this town gave two performances of the *Creation*, in the last month, with an orchestra of 250 performers. The principal singers were Miss Phillips, Mr. Ashton (of Durham), and Mr. Henry Phillips. On both evenings, Haydn's great work was admirably rendered to large audiences. Mr. W. F. Jay led the band; Mr. Redshaw was the organist; and the whole conducted in a masterly manner by Mr. T. Ions, M.B., Oxon.

**PRESTON.**—The Preston Choral Society gave their first public rehearsal in the month of October. The programme comprised selections from Handel's oratorios, *Judas Maccabæus* and the *Messiah*, the overture to *Samson*, and Beethoven's difficult *Hallelujah Chorus*. Mr. Fawcett assumed the baton of the conductor, the duties of which office he discharged with considerable grace, and often evinced in a marked manner the control he had over the mass of performers under his command, a state of discipline alike creditable to him and to them. Mr. Crompton ably filled the place at the leader's stand; and Mr. S. Bamber presided at the harmonium.

**STALYBRIDGE.**—The Harmonic Choral Society gave its annual performance on the 17th October. The *Dettingen Te Deum*, a selection from *Judas Maccabæus*, and some fugitive works of the ancient authors, were presented to the subscribers: the vocalists being—Mr. S. Wood, Mr. Edmondson, and Mr. T. Hull; leader, Mr. Garlick; conductor, Mr. Jackson. The manner in which the choruses were given by the members reflects credit upon them as a body of amateurs.

**BUSSAGE.**—A new organ was opened at this place, on the 16th, when a performance of vocal music was introduced. Mr. Washbourn Morgan acted as organist; Mr. Evans, as leader; and Mr. Chew, as conductor. The solos were allotted to Miss Davies, Miss Gardner, Mrs. Powell, and Mr. Morgan. The inclemency of the weather had a prejudicial effect upon the attendance.

**MADAME SONTAG IN BROOKLYN.**—Mr. John Zundel, the accomplished organist of Plymouth Church, in Brooklyn, gave a concert in the church edifice, when he was assisted by Madame Sontag, Sig. Pozzolini, Carl Eckert, and, as the advertisement announced, "a select chorus, comprising the best vocal talent in the city." The concert was really given by Madame Sontag, for the benefit of Mr. Zundel, who formerly gave her children musical instruction in St. Petersburg, and was intended, on the part of Madame S., as a testimonial of respect for, and a public recognition of the professional worth of, the former instructor of her children; and the delicate manner in which the concert was announced, it being stated simply that "Madame Sontag would assist Mr. Zundel," must have given additional value to the compliment.—*New York Musical World and Times*.

**MADRID.**—*Beatrice di Tenda* has been produced here; we extract the following from the Madrid paper *El Heraldo*: "La Senora Clara Novello had great obstacles to overcome, even if they had only been her being brought into comparison with the recollections of the first establishment of the Royal Theatre, glorious and poetical in themselves, even if not surrounded by the halo of the past. Notwithstanding, she fully sustained the reputation that had been accorded to her. The school in which she has been taught is so pure and classical—her voice so clear, high, and sweet as the tinkling of a silver bell—that she could not fail of triumphantly conquering every difficulty that presented itself. The *Beatrice* of La Senora Novello is not the intemperate and imperious Italian that is presented to us by the Frezzolini, but the delicate representation of the pure and calumniated wife, who complains in sweet and subdued accents of the unjust persecution which she suffers. The public rendered full justice to the merit of this excellent artist, who was recalled three times to receive their congratulations after the splendid air in the first act. During the remainder of the opera, the applause was continually repeated."

**BERLIN.**—At the Royal Opera House *Don Juan* has been lately revived with perfect success; the German press is enthusiastic in praise of its representation. The *Donna Anna* of Fräulein Wagner, by the boldness of her histrionic conception, and by the beauty of her vocalization, is commended with unusual emphasis.

**HANOVER.**—Herr Fischer has been appointed Musical Director to the Theatre Royal, Hanover, in the place of Herr Helmsberger, who resigns.

**LEIPZIG.**—The anniversary of Mendelssohn's demise was celebrated by the performance of the *Athalia*, at a concert of the *Gewandhaus*; the soli were rendered by Mesdames Bury, Grohmann, and Dreysschok, and by Herren Behr and Schneiden. Fioraventi's comic opera *Die Dorfölgelungen*, has met with a successful reception. Dreysschok, the pianist, has been lately heard on several occasions.

**PARIS.**—Sivori is in Paris, and Vieuxtemps is expected. The former has not visited that capital for some time.

**TURIN.**—Jullien has been engaged to write an opera for the theatre here; it will be produced during the ensuing season.

**FUNERAL SERVICE** at St. Paul's for the late Duke of Wellington. The excellent manner in which the musical portion of the service was performed, demands our warmest praise. The firmness and precision of the choral body, under the very difficult circumstances of the long procession, was the admiration of those sufficiently distant to hear the combined effect. The glorious chords of Croft's introduction, "I am the resurrection," came pealing up the isles in solemn sentences—the silences dividing them, heightening their pathos. The music was generally well chosen, consisting of Croft's and Purcell's Funeral Service entire; Chants by Lord Mornington, and from Beethoven; a new Anthem and Dirge by Mr. John Goss, the Organist of St. Paul's Cathedral; Handel's Dead March in *Saul*, and Anthem, "His body is buried in peace;" and the Chorale, "Sleepers wake, a voice is calling," from Mendelssohn's oratorio, *St. Paul*—appropriately and consolingly dismissing the congregated thousands at the conclusion of the most impressive ceremony in our recollection. Throughout the country, commemorative anthems and services have been sung at the churches, and choral societies have in general introduced appropriate funeral movements and other music intended as marks of respect to the memory of the Duke.

#### ADVERTISEMENTS.

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*Continued on next Page.*